Ronin Network

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C/FO = Collapsing Fan Organization ?

Fandom Focus

By Peter Wong

Last year, the members of C/FO - Hayward voted to withdraw their chapter from the national C/FO. C/FO stands for Cartoon/Fantasy Organization—an organization of anime fans.

The impetus for this decision was a ballot mailed to all C/FO members by the national C/FO in the latest C/Fo Bullentin. This ballot asked members to vote on a proposed bylaws amendment which will give the C/FO Board of Directors virtually absolute power to run the national organization.

Randall Stukey argued for passage of this amendment by presenting the following claims:

- Most C/FO members (with the exception of C/FO - San Antonio members) are apathetic and do nothing to help run the national organization.
- Most members joined the C/FO for the "gimmes" (i.e., anime tape trading, quarterly newsletters, and C/FO directory).
- The burden of running C/FO in the face of member apathy proved too much for the few members who were generally interested in keeping the national C/FO alive.
- Passage of this amendment would help ease the workload of the Executive Committee. The Board of Directors would make all major decisions and membership voting would be limited to overturning any decision made by the Board of Directors or removing a director from the Board of Directors.

At the Dec. 5th 1987 meeting of C/FO - Hayward, one member discussed this bylaws amendment . One member challenged Stukey's claims of C/FO members' apathy. By telling other chapter members of his encounter with the national C/FO Executive Committee at NASFIC (North American Science Fiction Convention). He offered to put his buisness contacts at their service so that C/FO members can obtain anime related goods at a substanial discount. The Executive Committee members roundly rejected this offer, claiming that C/Fo doesn't believe in profiteering. Another member at the Hayward meeting confirmed the Committee's constant stubborn attitude towards outside help and their insistence that everytihing must be done their way, no questions asked.

This led to an airing of several grievances against the national C/FO and Randall Stukey:

- Randall Stukey was criticized for doing minor things that tarnished C/Fo's image For example, on the front page of a recent C/FO Bulletin. Stukey criticized the Bay Area C/FO members when they called for better equipment to turn out a better looking bulletin. He claimed their interest in the upgrading was only to show off the improved bulletin to other Bay Area anime organizations. However, when the recent C/Fo Bulletin was compared with another C/FO Bulletin, the recent Bulletin produced by Stukey had pages which were 5.5 in. X 8.5 in. and text which was hard to read. In contrast, the other Bulletin produced by a different staff had pages 8.5 in. X 11 in. and had better type.
- Randall Stukey, C/FO Chairman of the Board, was criticized for his alleged fetish for excessive rule-making in the C/FO laws. Some members saw Stukey's acts such as the proposed bylaws amendment as blatant attempts to build power for himself. Others felt these nu merous rules alienated many C/FO fans who just wanted to enjoy anime.
- The C/FO Executive Com mittee was criticized as noting more than a rubber stamp for Stukey. Also criticized was

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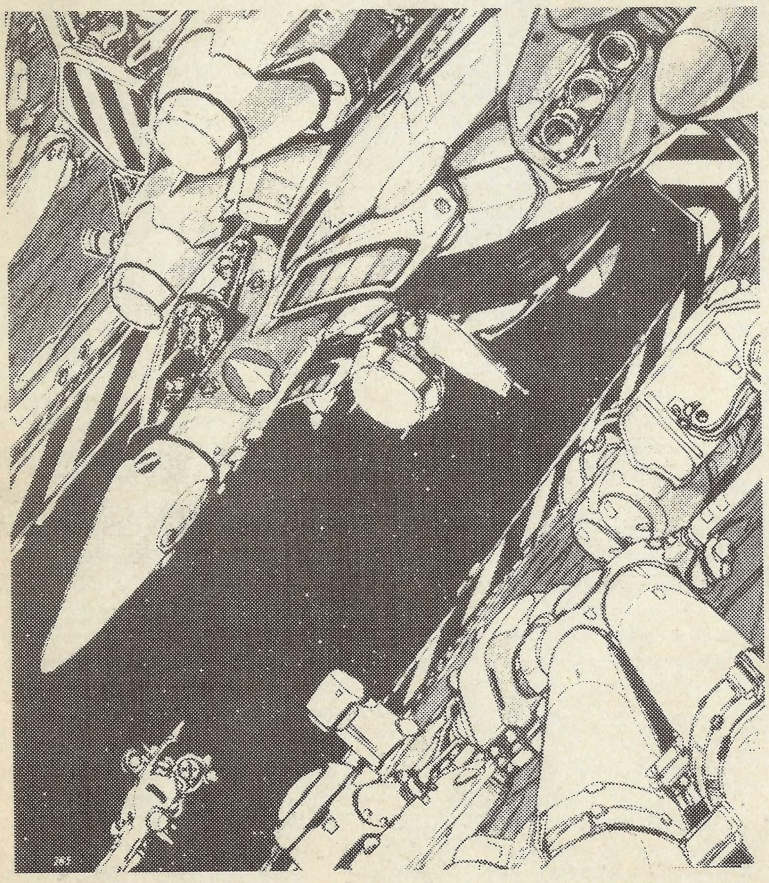
Series Spotlight

By Blue Max

MECHANICS of MACROSS



In the beginning of the Macross series, a huge alien spacecraft crash landed on South Atalia Island in the year 1999 A.D. The ship contained radical new technology that was dubbed, *Overtechnology*. Although not fully understood, this new technology was incorporated into the mecha of the earth forces. The crashed ship was successfully repaired. However, it's capabilities were unknown.

The overhauled space cruiser was named the *S.D.F. 1* (Super Dimension Fortress -1) *Macross* (ma'-cross). In the beginning, the ship was troubled by constant problems, even at the time of its lift-off in 2009 A.D. The antigravity systems ripped away, and the fold system (a kind of warp drive) not only missed its target of the moon, but took half of South Atalia with it, forcing the civilians to come aboard and rebuild their city inside the ship.

The aircraft carrier *Prometheus* (Pro-may'-thay-oos) and troop carrier *Daidalus* (daii'-da-los) were dragged out to Jupiter where the S.D.F.1 actually ended up. They were incorporated into the ship's design, and became an integral part of the S.D.F. 1's transformation system. When the ship arrived at Jupiter, the fold system had disappeared, leaving the Macross to make its slow journey back to Earth on conventional engines. From it's maiden voyage on, it was pursued by the *Zentraedi* (zen-trah'-dee), an alien race bred by the *Protoculture* for war. (Note that Protoculture was an ancient race, not some mystery power source, a la Robotech.)

When the fold system disappeared, it left a strange energy field. This energy field was used to create the *Pinpoint Barrier*, a defensive weapon. It consisted of three small circular force fields that could be moved over the SDF-1 to block incoming fire. Later this was expanded into a barrier large enough to surround the entire ship.

The Daidalus was used both as an offensive weapon and as the main storage vessel for the *Destroid* robots. The Daidalus Attack involved the concentration of all 3 pinpoint barriers on the front of the Daidalus, and ramming it, fist-like, into enemy ships. The main door at the bow of the ship would then open, and Destroids robots waiting there could open fire into the interior of the enemy ship. The Prometheus was a giant aircraft carrier. This was where the *Variable Fighter Valkyries* were stored and launched.

The true mechanical wonder of Macross was the Valkyrie transforming sweep wing fighter. Earth's scientists blended the Overtechnology of the SDF-1 and the already existing fighter technology into a high performance fighter that could change into two additional configurations; the *Battroid* and the *G.E.R.W.A.L.K.* (Ground-Effective Reinforcement of Winged Armament with Locomotive Knee-joint). The Battroid was a combat effective humanoid robot, while the G.E.R.W.A.L.K. form was a compromise between Fighter and Battroid form, where the main body remained in fighter form

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Editorial

By James E. Christiansen

"I wanna have a pure time,everyone's a noble mind..."

How many times have I pondered those words, I can not count. It seems like such a straight forward statement. However, upon closer examination, the subtleties leap out across your mind, searching for a calm harbor in the storm of interpretation. The classic interpretation is that we are searching for a place—a time in which pettiness and ignorance are forgotten, and where commitment and action are untainted by selfishness.

It was along similar lines of lofty reasoning that the birth of *Ronin Network* was achieved. We realized the current national fan clubs were not meeting the needs of general anime fandom. We accept that no one organization can serve everybody , but you can certainly try.

Some clubs were either dues-bloated, self-serving monotheocracies, or the guise for just another catalog. Most clubs were simply too small and localized to be effective on a national level

An independent group was needed—a group which could unite both the large established national clubs and the growing number of small independent clubs, as well as those clubs born out of the purist-shunned Robotech phenomenon, and those who had long ago defected from the previously established national fan club. A group was needed that would allow individual clubs to retain their autonomy while at the same time uniting all into a single, powerful mass so at last our voices could be heard.

For those who don't see the need for this, consider these examples. Look at the popularity of Star Trek, Doctor Who and Blakes' 7. These groups did not grow out of the general populace by simple osmosis. Rather, it was the vision and foresight of the early fandom, forming clubs, support groups, writing letters, et cetera. Think about it. Don't you want better access to anime goods and software? Or even...dare I say...see your favorite anime show on T.V.?

We also reasoned that such a group should have a personal stake in the development of Anime in the United States, for greed is often a potent stimulant for motivating one's self. They would need the connections to apply the power base acquired and some form of established legitimacy to impress our Japanese friends, and finally, the will to do it all for little or no personal gain. A group which was no stranger to self-sacrifice. Nay, that group must become Holy Warriors for the cause of Animation!

With such thinking to rally enthusiasm, a hand went up, a voice boomed forth through our fuming brains: "Damn! We got the barn - let's put on a show!" Yeah, after all, how hard could it be? We had put out a magazine with less behind us and now we had knowledge, power, skill, and lots of new friends, eager to help.

So was the birth of *Ronin Network*. We hope that you have found this sample issue favorable and that you choose to support and join us in our efforts. In future issues we hope to bring you interviews with Anime celebrities, such as writers, artists, and producers, both in Japan and in the United States. There will be contests, including the "Harmony Gold Re-Write" and the "My Anime Vacation." Of course, there will be lots of fan art, as well as upcoming video news from the anime industry in addition to many rumors and upcoming hoopla.

Many have asked us about our choice of the name Ronin Network. "Ronin" is a term from ancient Japan for a masterless samurai—a samurai searching for that something to make his life complete (often revenge). "Ronin" is a term which captures that spirit of romance which is our love of the Japanese culture. "Network"is a term from our modern, speed-of-light world that is synonomous with unity—like a series of microchips linked together, committed unwaveringly to one task—or a series of daisy-chained VCRs taping Urusei Yatsura.

Ronin Network: Combining the best of the old and new, pushing forward while never losing sight of our past and purpose. In conclusion, let me leave you with some words by Brian Ferry to ponder:

"A storm is breaking . Too young to reason, too grown up to dream."

Until we next enter the Dojo,

Senpai Ronin Network

Special thanks to those Ronin members who pledged their support early on. It's been a long time coming and I trust your wait has not been in vain. ■

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Special thanks to Rich Arnold for his "Lum" artwork

Ronin Network is produced by fans for fans. Infringement on any copyright is not intended. Ronin Network is dedicated to the growth of anime fandom throughout the globe.

Dedicated to,..

Matthew Anacleto
Nov. 19, 1963
to
May 13, 1988

Fandom Horror

THOSE ANNOYING VIEWERS

By Blue Max

"In the dark room, several monitors glow and emitt sound effects and Japanese expletives. The viewers strain to catch familiar words or images, watching every frame and contemplating the meaning of what's happening. Suddenly, a loud voice entering the room exclaims "gee, this looks just like the Transformers!" Groans arise from the crowd, and someone throws a potato chip at the newcomer, who leaves snivelling and upset."

This scene sound familiar? Do you find other fans disruptive? Or overly critical? Well, we don't have to hate other fans- just try to understand and respect them.

Now, a description of two different types of anime watchers: **The Old Pro** - These are the people who have been watching anime for years, and have a great respect for all anime. Some can even understand varying amounts of japanese. Others have learned to observe and glean information from the most alien productions. They tend to be annoyed or disturbed by "unnecessary noise" including jokes, pointing out the obvious, or asking "dumb" questions. **The Rookie** - These are people who have dared to break the monotony of their own lives and find out more about this anime stuff. They strain to find the familiar subjects such as Coke cans and McDonalds that appear so frequently in anime. Some believe that they have wonderful comments that the whole room would love to hear. Others want to know what's going on.

The solution to friction in the anime room is respect for all within it. Obviously yelling and screaming is disruptive, but calling someone new to the anime world "ignorant" and refusing to enlighten them with whatever knowledge you may have is no way to help anime watchers become more aware. The key is to use discretion. Obviously while watching an episode of Urusei Yatsura , one isn't expected to stifle every giggle. However, when in the middle of Crystal Triangle , arguing about what type of fighter plane blew up in the background and "how it shouldn't have happened that way" is disruptive to the flow of the show. I myself may whisper a joke or a question to a friend sitting next to me, but think twice before yelling out some expletive. Those who have seen a particular program before shouldn't ruin it for everyone else. Have consideration for other people's backgrounds. Also, if you need to talk to a friend about your trip to the zoo or the new book that's out or whatever, please take it outside. Don't stand in the doorway talking to someone halfway across the room—people are trying to hear in here! Talking, yelling and having pillowfights— all are acceptable (within the bounds of the household owners, of course) as long as it doesn't disrupt anyone viewing animation. We don't get real snobby about this because it is an open and free organization. Some anime rooms at conventions will actually remove someone from the room if they get too disruptive. We believe that most of the people who attend have courtesy for the rest of the audience. Please don't disappoint us. Enough said. ■

C/FO . . . *continued from page 1*

the Executive Committee's contradictory enforcement of its rules. Supposedly iron-clad rules were freely waived. Liberal rules were strictly enforced.

- C/FO San Antonio was charged with having excessive hubris. This chapter which included Stukey and many members of the Executive Committee saw itself as self-important because it was the largest of any C/FO chapter, and therefore entitled to be influential in C/FO affairs.

- The national C/FO also received criticism for its failure to provide benefits to paying members. Apparently, the national organization promised member benefits such as anime trading information and monetary support to chapters. Allegedly, none of these benefits were delivered.

A member from a former Northern California C/FO chapter described these shortcomings as symptomatic of the national organization's problems. Allegedly, these same problems with the national organization had caused other California C/FO chapters such as C/FO Gardenia to withdraw from the C/FO. The C/FO Hayward members generally felt that these problems indicated the national C/FO was starting to crumble and considered a motion to withdraw their chapters from C/FO.

There was some concern about the irrevocability of withdrawal from the national C/FO. One member advocated staying in the organization and pushing for reform arguing that pulling out would still leave the C/FO chapters remaining at the mercy of Stukey and crew. Another member mentioned that the C/FO name still bore some semblance of credibility and respect among non-anime fans.

The other Hayward members considered and then rejected these concerns. It was felt that the national C/FO's problems had grown so numerous, it would be better to let the organization collapse rather than endure further abuse from Stukey.. Once the collapse occurred, a new and better organization could be created from the ruins.

The motion to have the Hayward chapter of C/FO withdraw from the national organization was then introduced and the measure was overwhelmingly approved. The Hayward members agreed that the now ex-C/FO chapter would still be open to anyone regardless of their C/FO membership status.

Some mention was made of future plans for this group. Housecleaning problems, such as renaming the organization and determining its direction, would be deferred to the next meeting. Several members expressed interest in trying to re-establish contact with other ex-C/FO chapters in California. No one speculated on the continued existence of the national C/FO. ■

At this time the C/FO is still an active organization. However, it is unknown where the center for operations is located. Ronin extends it pages to serve as a forum for the C/FO and all other anime clubs.

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with wings extended, but the legs swung down and the arms came out. This mode was good for hovering and limited flight while providing arm use.

There were four basic Valkyrie models - each model had a different head configuration. The VF-1A, which was the soldier unit, had a square eye (camera and sensors) and one laser (which looks like an antenna) on the top of the head. These were usually beige and grey in color. *Hayao Kakizaki* (Ben Dixon) and *Maximillian Genius* each piloted one of these. The VF-1D, a two seat trainer, had two rectangle eyes, one over another, and two laser guns, one on each side of the head. They were usually red/orange and tan in color. *Hikaru Ichijo's* (Rick Hunter) first flight was in one of these. The VF-1J, a subcommand type, had a triangular eye and two laser guns. Three types appeared in the show—Hikaru's (white/red), Max's (blue/white) and Milia's (red/white). Finally, there was the command VF-1S, with it's curved eye and four laser guns. White with yellow and black stripes, this was the Roy Folker special. Hikaru later inherited it after Folker's death.

Some other features of the Valkyrie include three magic hands in the forearms (tiny hands for in-field repair, small work), a detachable cockpit pod, an ejection seat, and an extending seat column that rises up out of the neck in Battroid mode, allowing the pilot to get out without transforming.

There were two different types of armor for the Valkyrie. There was the *Armored Battroid* type (Valkyrie protector-weapons system) which was a heavy armor loaded with missiles and propelled grenades (62 projectiles total) and could only go on Valkyries in Battroid form. To offset the added weight the armor provided two additional thrusters on its back. However, the armor could be ejected off, allowing transformation to the fighter form.

The other armor type was really a booster system that improved the Valkyrie's performance in space. *The Super Valkyrie*, as it was known, had the advantage over the Armored in being able to transform into any of the forms without ejecting the super armor. The armor consisted of several parts:

1. Two booster pods, located on the back, each of which contained a booster rocket, booster fuel, control veniers, and a four slot micromissile dispenser.

2. Two leg parts, each of which contained a propellant tank (fuel) and control verniers

3. Two arm parts, each of which contained two micro missile launchers with three missiles each.

One other noteworthy class of mecha were the Destroids. These walking gun turrets had no flight capability and were used to give localized firepower to ground forces or areas on the SDF-1. Five different types existed, three of which were built on the same frame— *The Tomahawk, The Defender, and The Phalanx.. The fourth, The Spartan*, was a faster hand-to-hand combat capable Destroid. *The Monster*, which dwarfed the other mecha, was strictly heavy artillery. They all had two legs, and all, except for the Spartan, had weapons instead of arms. All had a crew of one except the Monster, which had a crew of three. Because of their similarities, only one set of stats (the Tomahawk) will be given.

Zentraedi mecha

The Zentraedi were a race of giants, averaging about ten meters tall. As a result, their mecha and their ships were huge—Breetai's *Nupetiet-Vernitzs* 5631 class command ship was 4,000 meters long and weighed 1,700,000 metric tons. These colossal ships were cranked out of automated factories located around the galaxy, built by the Protoculture race. The last updates on these factories occurred around 500,000 B.C. This was probably the same time that the Protoculture were rendered extinct by their rebelling Zentraedi armies. Most of the Zentaedi mecha was developed by the Protoculture during the Devisive War of the Galactic Empire.

The main unit of the Zentraedi troops was the *Regult* (ree-gaa'-ld) *Tactical Pod* . Regults were two legged battle pods capable of space flight due to two rotating thrusters on either side of the torso. In lieu of arms, they had mounted high powered laser and particle beam guns. Two missile carrying versions existed, carrying four large or 24 small missiles on arm pylons mounted on the head in place of the two uppermost lasers. Also, there was a tactical scout type with surveillance gear replacing all of its weaponry. The basic Regult was developed at *Esbelliben*, # 4432369, a automated weapons plant. There were about 300 million other factories that mass produced the Regult.

Another piece of Zentraedi mecha was the one man tactical command pod *Glaug* (glaa'-j), which was red, white and blue-grey in color. The Glaug was developed and manufactured by Roycommi automated weapons plant # 330048902. This plant was destroyed long ago and since then, production has been nonexistent. However, three functional pods were found in a weapons shelter by *Kamujin* (Kyron: a la Robotech), who placed them in his private collection. The Glaug had: a single impact cannon and gun in each arm, a particle gun on the top, two lasers on the chin, and six missile launchers, three on each side of the cockpit hatch. Also, there were two small extending grabber hands in the legs (one each), allowing the Glaug to grab and carry objects. This mecha was the most powerful Zentraedi battle pod.

The other type of mecha used by the Zentraedi forces were humanoid power suits. The *Nousjadeul-ger* (new-jaa-del-gaa) was used only by the men, and was green or purple in color. It was armed with a laser machine pistol (handheld), impact cannon (chest), and either a particle beam gun or a plasma gun mounted on the shoulder. They were fast, versatile, and powerful. The *Queadluun-rau* (quad-lawn'-row) was used expressly by the female Zentraedi and were green in color. The Queadluun-rau had tremendous power and speed, and was heavily armed. It sported: two impact cannons (chest), two three-barrel laser pulse guns (one in each arm), and four missile pods (two on the hips with 21 missiles each and two on the back with two loads of 21 missiles each for a total of 126 missiles). *Miria Farina* piloted one of these.

The last pieces of Zentraedi mecha were one man fighters used by the males (armed with 6 missile launchers and a three barrel beam gun) and a recon ship, with a crew of three, called the *Quelquallie* (kel-kalia), which had two beam gun turrets and 12 missile launchers for defense and a strange four spindle stabilizer/landing gear/walking system.

Movie variations

In addition to the 36 episodes, Macross spawned a popular film *Do You Remember Love?* The following is a short list of differences between the movie and the series.

- The SDF-1 had ARMD-01 ships for arms instead of the Prometheus and the Daidalus.
- The pinpoint barrier was not used.
- The three main pilots - Ichijo, Genius, and Kakizaki flew in the Skull squadron under Roy Folker. They piloted VF-1As, colored like Folker's except the yellow was replaced by red, blue, or green, respec tively. After Folker died, Maximillian Genius piloted the VF-1S in command, and when he disappeared into the Meltrandi ship, and Kakizaki died, Hikaru was the only one left to pilot the VF-1S.
- The aliens were divided into two races that were constantly

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Oav Release

VAMPIRE PRINCESS MIYU PART 1: BEWITCHED CITY

By Andy Kim and Grant Kono

Prologue:

In the past, the gods and shinma (demons) were one and the same, trapped within the deep recesses of our subconsciousness. The time has come for the shinma to arise from their dormancy and challenge humankind for control of the earth.

The pale light of a new moon reveals a Shinto shrine where two young lovers Miyahito and Yoko bid each other adieu. As Yoko lovingly watches her boyfriend depart, she is suddenly attacked by a phantom cloaked in white. A rainy day...in a kimono shop a woman is selecting a pattern. She notices something odd at the window. In a blink of an eye, she too is dead. Like Yoko (and three other women), her body was completely drained of blood. Investigators, much to the horror of the gathering crowd, suspect that a vampire is terrorizing Kyoto. A mysterious couple: a beautiful girl and a tall faceless "black-robe", silently observe.

The exorcist Himiko Se has arrived. She was beckoned to the city by the parents of Aiko, who has been in a strange "sleep" for the past sixty days. Himiko has suspicions that Aiko's malaise and the series of murders are in some way connected.

At Aiko's home (note the garlic), Himiko deduces that the girl is indeed possessed and then performs an uneventful exorcism. The parents, an anemic-looking pair, inform Himiko that they had seen a white-cloaked figure hovering over their daughter. The exorcist tells them not to worry, she'll handle the situation. Upon leaving, Himiko finds a vengeful knife-wielding Miyahito outside the house. He is hunting for the murderer of his beloved Yoko and feels he will make an appearance at the "possessed one's" home. Himiko tries to calm him, but he is consumed in his grievous rage. He seethes, "I saw the white cloak! He's the one!"

Himiko decides to investigate the garden where Yoko was killed. Once again the phantom strikes but this time, a stranger intervenes. At the last instance the "black-robe" drives the attacker off. Perched atop the torii is the mysterious girl Miyu and the masked Ravia in his shadowy robes. Miyu cautions Himiko not to meddle in this affair. The true enemy, a shinma called Raen, has the mannerisms of a vampire but unlike true vampires, he cannot grant his victims immortality only death.

The next day, Himiko spots Miyahito being "called" by Miyu. Seeing the girl putting "the bite" on him, Himiko hurls her crucifix to no avail. Everybody is transported into the supernatural dimension where Miyu explains her actions. Apparently Miyu uses her vampirism only to grant peace to troubled souls "It's what he (Miyahito) wanted." Indeed, Miyahito now has his peace unfortunately it is a lobotomous peace. Himiko sternly advises Miyu to allow the humans to solve their problems through their own means.

Aiko and her family have been in an accident. At the hospital Himiko learns that the parents were killed but Aiko survived. The doctor reveals that Aiko was in actuality adopted and at the orphanage, she displayed vampiric tendencies. Her adoptive parents, upon discovering this, tried to keep the girl satisfied by donating their own blood.

At home Aiko is resting under the watchful eyes of both Himiko and the spirits of her departed foster parents. Raen, with Miyu and Ravia in hot pursuit, again takes possession of Aiko. Through her, he attempts to kill Himiko. The "shinma-hunters" arrive in dramatic fashion and wrench control of the girl away from Raen. Miyu tries to bite Aiko, but the exorcist will have none of that. Raen displays his true demonic form but Miyu and Ravia are more than ready to deal with him. They cast a spell that banishes Raen back to the dark world. Aiko is finally free of the shinma but sadly, Raen was the only thing sustaining her and thus, she is dead. Miyu explains that it is easy for one to be possessed by the shinma when emotionally distressed. Once the person is taken, their only hope is to be bitten by, and thus "live" as a vampire. Miyu wonders which path Aiko would have chosen. Miyahito still sits at the swing, lost in his eternal bliss. A bemused schoolgirl comments, "What a funny child!" Another girl (a familier face) responds, "Don't you think that's good?" What other horrors lurk in the world of the shinma? Will Miyu continue to sooth souls with her vampiric "kisses"? ■

Credits:

DIRECTOR:
Toshihiro Hirano
past credits include:
Iczer-l: Act 1 (story, main director, animation director, character design)
Iczer-l: Act 2 (main director, co-directed animation, character design)
Iczer-l: Act 3 (story, co-directed animation, character design)
Cosmos Pink Shock (main director & character design)
Megazone 23 Part 1 (animation director & main character design)
Dangaioh (main director & character design)
Dragon's Heaven (character design)
Macross TV (opening animation)
Macross Movie (co-directed animation)
Hagane no Oni[Steel Ogre](main director & story)

ANIMATION DIRECTOR/ CHARACTER DESIGNER:
Narumi Kakinouchi
past credits include:
Iczer-l: Acts 2 & 3 (co-directed animation)
Cosmos Pink Shock (co-directed animation)

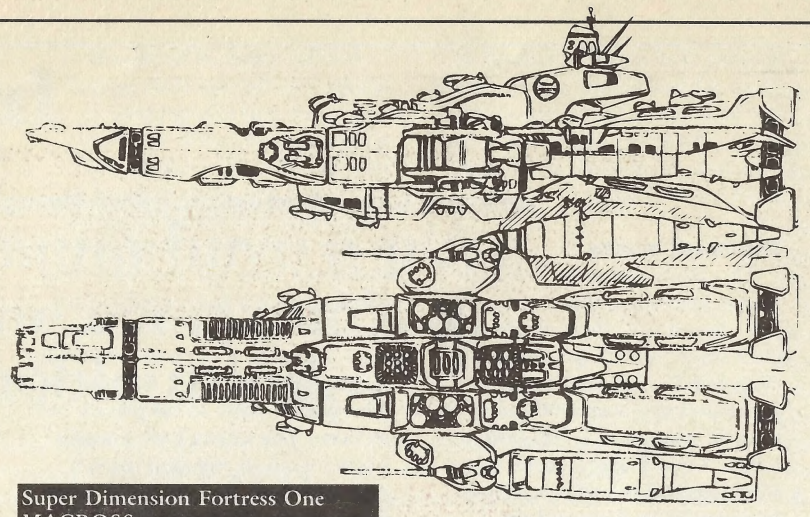
fighting: the Zentraedi (males) and the Meltrandi (females). The powered suits changed a little from the series, and the Queadluun-raus were pink/lavender in color (Miria's command version was blood red).

- There were no Glaugs, and Kamujin piloted a Nousjadeul-ger as an ace fighter rather than as a com mander. He was responsible for Folker's death in the movie.

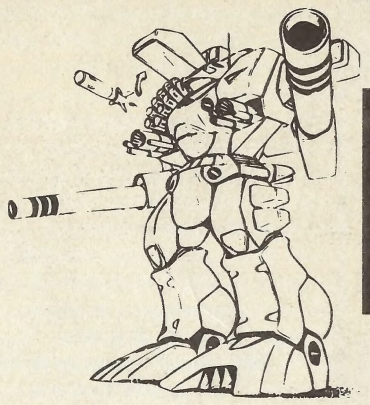
- The Super Valkyrie was called Strike Valkyrie and the only difference was the right missile backpod was replaced by a double barrel beam cannon on the VF-1S. The VF-1D was replaced by the VT-1 trainer, a orange Super Valkyrie variation. The VE-1 Elintseeker was briefly seen - a Super Valkyrie in grey and black with surveillance gear replacing weapons. The missile pylons carried a total of four large missiles and two15 shot micromissile pods, or four micromissile pods.

That's it for this time folks. Next issue we cover the mechanics of the Gundam Sentinels. ■

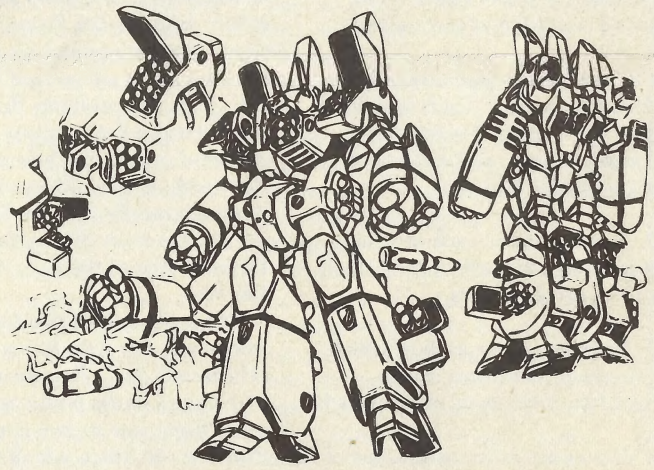
Mechanics of Macross



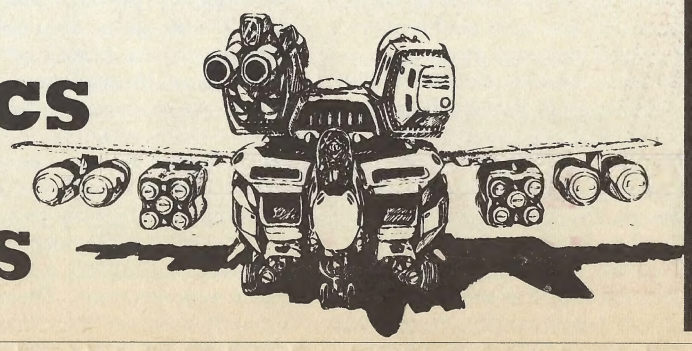
Super Dimension Fortress One MACROSS
Height: 1200 Meters (M)
Weight: 1,800,000 Metric Tons (T)
Engines/Flight Systems:
OverTechnology (OT) Macross Heat Pile system
OT Macross Gravity Control system, Fold system cluster, Main thruster
OT Macro Nozzle Cluster, vertical thruster
OT Main Nozzle cluster, vernier thruster
OT Vernier Cluster
Weapons Systems:
OT Macross Bow Firing System (1)
OT Beam Gun System (8)
OT Shoulder Rail Cannon (4)
Various Rocket and Missle Launchers, and Support Mecha



MBR-04-MK.VI Tomahawk (Main Battle Robot)
Height: 11.27 meters
Weight: 31.3 tons
Main Engine:
Clance Mafai MT808
Engine Output: 2800 Sharft Horsepower (SHP)
Secondary Engine: GE EM9C



Armored Valkyrie Stats:
Protector Weapon System GBP-1S
Total Weight: 34.7 tons
Armor Weight: 16.2 tons
Armor Weapons: Elicon GH-32 Grenade Crasher x 56 (chest, shoulders, legs), Elicon GA-100 Armor Crasher 6 x 2 (arms), Remington H-22T Hand Grenade x 6 (hips).



Valkyrie Stats:
Manufacturer: Stonewell/Belcom, Sentinental
Height (Battroid): 12.7 meters
Weight: 18.5 tons
Engines: P&H Royce FF 2001 Turbine 11.5 tons thrust x 2
Armament: Howard GU-11 .55 MM 3 Barrel Gatling Gun Pod (underbelly/handheld), Mauler RoV-20 Laser Gun x 1/2/4 (head), 4 Missile Pylons (2 on each wing)—standard load= 3 missle launcher 1 per pylon or Reflex Warhead Missile 1 per pylon

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